



The Sixty-eighth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,772nd Concert

)musica(aperta

Natalie Berk and John Yilmaz, *actors*
William Smith and Kathryn Pilkington, *dancers**
Regino Madrid and Eva Cappelletti Chao, *violin*
Kyung LeBlanc, *viola*
Ignacio Alcover, *cello*
Rosa Lamoreaux, *soprano*
Kathryn Brake, *piano*
David Jones, *woodwinds*

*appearing courtesy of CityDance Ensemble

February 28, 2010
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Pheasants

An original production of)musica(aperta

Script: Juan Uriagereka

Choreography: Christopher Morgan

Stage Director: Scott Morgan

Lighting: Robert Johnson

Sound: John Conway

Executive Director: Robert Wight

Artistic Director: Ignacio Alcover

Presented in collaboration with the Embassy of Spain in observance of Spain's presidency in 2010 of the European Union and in honor of the exhibition *The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700*.

SETTING

The Thirty Years' War ended in 1648 with an arranged marriage between Louis XIV of France and his double cousin María Teresa, the daughter of Philip IV of Spain. She took on the royal name Marie-Thérèse in a ceremony organized by Diego Velázquez, Philip's court painter, on Pheasant Island in the Bidassoa River. The event represented the transition of power in Europe from the old "Regime of Mystery" to the new "Empire of Reason." Through music, dance, movement, and theatrics,)musica(aperta reevaluates the event through the looking glass of Velázquez's contemporary painting *Portrait of the Family of Philip IV*, also known as *Las Meninas*. In this *ars pictorica*, what the painting hides matters as much as what it shows. The missing person in this family portrait is the absent daughter, María Teresa, given to France in exchange for peace.

SCENE

The chambers of the deceased Prince Baltasar at the Royal Alcazar in Madrid, assigned to Velázquez as a studio after the boy died.

A court garden.

The time is circa 1660.

ACTION

The play is structured as a chess game. The first act takes place in a single morning circa 1656. The second act unfolds in a single afternoon, a year later. The third act happens sometime around 1660, and has the structure of a masque written by the king. The game is interrupted by interludes taken from *Tiento XXIII por Alamire* by Joan Bautista Cabanilles.

A spring morning, circa 1656

Defense

Morning fury

Gabriel Fauré: “Ô mort, poussière d’étoiles”

Development

Garden games

Dmitri Shostakovich: *Piano Preludes* nos. 2, 10, and 14

Control

At the painter’s studio

Giovanni Battista Bononcini: *Sonata no. 1 for Cello and Basso Continuo*

Giovanni Sollima: *Cretto for String Quartet*

Safety

A lullaby

Osvlado Golijov: Excerpt from *Night of the Flying Horses*

An autumn afternoon, circa 1657

Force

Waking up

Ignacio Alcover: *Cuarto for cello solo*

Preparation

Courage to speak

Olivier Messiaen: *Amour, oiseau d’étoile*, for piano and soprano

Golijov: *Night of the Flying Horses* (reprise)

Defense

A tea party

Sollima: *L'Ortolano for String Quartet*

Queenside

Advantages of time travel

Sollima: *Cretto for String Quartet*

A masque written circa 1660

Reduction

Ready to play

Sergei Prokofiev: *Visions fugitives*, nos. 2, 9, and 15

Opposition

An allegory

Paul Hindemith: *Quartet for Violin, Clarinet, Cello, and Piano*

Sehr langsam

Triangulation

Only a game

John King: *Petite Overture for Piano and Die*

Closing

A procession

Jean-Baptiste Lully: "Il me fuit, l'inconstant!" from *Phaëton*

DRAMATIS PERSONAE (IN ORDER OF APPEARANCE)

The Dark Queen (Kathryn Brake, *pianist*)

Mariana of Austria (1634–1696) was Queen Consort of Spain as the second wife of Philip IV, her maternal uncle. The daughter of Holy Roman Emperor Ferdinand III and María Ana of Spain, she became regent upon the death of her husband in 1665 and remained influential during the reign of the last Spanish Habsburg king. Upon her death, a popular movement emerged to canonize her.

The Light Queen (Rosa Lamoreaux, *soprano*)

Elisabeth of France (1602–1644), the first wife of Philip IV, was Queen Consort of Spain from 1621 to 1644. The daughter of Henry IV of France and Marie de' Medici, she was renowned for her beauty and intelligence, which made her very popular. She was regent of Spain while her husband was at war. At the time of her death at age forty-one, she left two children—María Teresa and her brother Baltasar Carlos, heir to the Spanish throne, who died soon after his mother.

The Princess (Natalie Berk, *actor*)

María Teresa of Spain (1638–1683) was the daughter of Philip IV and Elizabeth of France. She was Queen of France as the wife of King Louis XIV, to whom she was betrothed at the Isle of Pheasants in June 1660. Her only surviving child was Louis, the Grand Dauphin, direct ancestor to the last monarchy in France and to the present monarchy in Spain.

Pertusato (John Yilmaz, *actor*)

Nicola Pertusato (1645–1710) was a functionary in the service of Philip IV and his family. He entered the court in 1650, assigned by the Queen Consort to the care of her step-daughter. He is famously depicted by Velázquez in *Las Meninas*, playing with the Princess' favorite dog.

The King (William Smith, *dancer*)

Philip IV (1605–1665) was King of Spain from 1621 until his death, when the Spanish Empire reached its territorial zenith, spanning three billion acres. He is remembered for the art he collected with the help of his court painter, Diego Velázquez, which forms the core of the permanent collection in the El Prado Museum and much of the permanent collection in the Louvre. He was an avid reader, translator, playwright, painter, and musician.

The Infanta (Kathryn Pilkington, *dancer*)

Margarita of Spain (1651–1673) was married in 1667 to her uncle, Leopold of Austria, who soon thereafter was elected Holy Roman Emperor. She was the daughter of Philip IV and his second wife, Mariana of Austria. She is the central figure in the famous painting *Las Meninas*.

The Court Painter (Ignacio Alcover, *cellist*)

Diego Rodríguez de Silva y Velázquez (1599–1660) was court painter to Philip IV, who eventually promoted him to court chamberlain. He painted dozens of portraits of the royal family, culminating in the execution of his masterpiece, *Las Meninas* (c. 1656). Velázquez was in charge of the scenic display and decoration for the Isle of Pheasants ceremony in which María Teresa was given in marriage to the King of France on July 7, 1660. Exhausted by the effort involved in organizing the display, Velázquez died two months later.

The Prime Minister (David Jones, *woodwinds*)

Luis Méndez de Haro y Sotomayor (1598–1661) was a favorite and confidant of Philip IV in the later years of his reign.

Other Courtiers (Regino Madrid, *violinist*; Eva Cappelletti Chao, *violinist*; Kyung LeBlanc, *violist*)

Ô mort, poussière d'étoiles

Charles van Lerberghe

(Translation by Peter Low)

Ô mort, poussière d'étoiles,
Lève-toi sous mes pas!
Viens, ô douce vague qui brilles
Dans les ténèbres;
Emporte-moi dans ton néant
Viens, souffle sombre où je vacille,
Comme une flamme ivre de vent!

C'est en toi que je veux m'étendre,
M'éteindre et me dissoudre,
Mort où mon âme aspire!
Viens, brise-moi,
comme une fleur d'écume,
Une fleur de soleil à la cime
Des eaux!
Et comme d'une amphore d'or
Un vin de flamme et d'arome divin,
Epanche mon âme
En ton abîme, pour qu'elle
 embaume
La terre sombre
et le souffle des morts

O Death, Dust of Stars

O Death, dust of stars,
rise up under my footsteps!
Come, gentle wave shining
in the dark;
carry me off into your nothingness!
Come, somber breeze in which I sway
like a flame intoxicated with wind!

In you I want to stretch out,
fade and dissolve,
O death, my soul's aspiration!
Come, break me like a flower of
 foam,
a sun-bloom on the crest
of the waves!
And like a wine of fire and divine
 scent
flowing from a golden amphora,
pour out my soul
into your abyss, so that it may
 perfume
the dark earth
and the breath of the dead.

Lullaby

Sally Potter (written for Osvaldo
Golijov's score of her film *The Man
Who Cried*)

Close your eyes
And you shall go
To that sweet land
All dreamers know.
Lift your face
Towards the sky,
I will be watching
As you fly.

Amour, oiseau d'étoile

Olivier Messiaen

(from his song cycle *Harawi*)

Oiseau d'étoile,
Ton œil qui chante
Vers les étoiles,
Ta tête à l'envers sous le ciel,

Ton œil d'étoile,
Chaînes tombantes,
Vers les étoiles,
Plus court chemin de l'ombre au ciel.

Tous les oiseaux des étoiles,
Loin du tableau mes mains chantent,

Étoile, silence augmenté du ciel.
Mes mains, ton œil, ton cou, le ciel.

Love, Star Bird

Star bird,
Your eye that sings
To the stars,
Your head upside down under the
sky,
Your star-eye,
Chains falling,
Towards the stars,
The shortest route from the shadow
to the sky.
All the birds of the stars,
Far from the painting my hands are
singing,
Star, augmented silence of the sky.
My hands, your eye, your neck, the
sky.

Il me fuit, l'inconstant!

Philippe Quinault

(from the opera *Phaëton*)

Il me fuit, l'inconstant!

il m'este tout espoir

O Ciel! tout de froideur succède

à tant de flame!

Ah! que n'a-t'il toujours évité

de me voir!

Qu'il auroit espargné de tourments

À mon âme!

Sur la fui des serments

d'ont il flatloit mes vœux,

J'espérois un destin heureux;

Je croyois toujours

nos coeurs d'intelligence;

Je m'assûrois que jamais

l'inconstance

Ne briserait de si beaux noeuds;

Ah! qu'il est dangereux

De s'engager sur la vaine assurance

Des serments amoureux!

L'infidèle attendoit

pour esteindre ses feux

Qu'il m'en eust fait sentir

toute la violence

Que le charme fatal

d'une douce espérance

Expose un coeur credule à

de maux rigoureux!

Ah! quel est dangereux....

He flees from me, that unfaithful one!

He flees from me, that unfaithful

one!

He removes all hope.

O Heavens! So much coldness

after so much passion.

Ah! If only he had avoided seeing me!

He would have spared my soul

so many torments!

On the faith of the vows with

which he

flattered my desires,

I hoped for a happy outcome;

I had thought that there was always

understanding between our hearts;

I was sure that inconstancy

Would never break such firm knots;

Ah! How dangerous it is

to commit oneself to the vain

assurance

of a lovers vows!

The unfaithful one waited

to extinguish his passion

until he had let me feel how all

the violence

of the fatal charm of a sweet hope

exposes a credulous heart to the

sternest evils!

Ah! How dangerous it is....

)MUSICA(APERTA

)musica(aperta — Latin for “open music”—is an interdisciplinary performance arts ensemble that has delighted audiences in Washington, D.C., since 2002. Its productions entertain and challenge audiences by presenting music side-by-side with complementary art forms such as drama, dance, and the visual arts. The ensemble operates from the conviction that everyone can experience music deeply, and that barriers to such experience—such as the formality and protocol of a concert venue—can be transcended by innovative, energetic, and communicative performances.

In October 2008)musica(aperta introduced *Mystics*, a stirring musical and theatrical performance inspired by the life of Saint John of the Cross (1542–1591), at the National Gallery of Art. It blends poetry from the saint’s Spiritual Canticle—written during his imprisonment in Toledo, Spain—with music from a variety of composers from medieval times to the present. *Mystics* will be performed in several other cities during the first half of 2010 under the sponsorship of the Spanish Presidency of the European Union.

)musica(aperta’s activities are funded in part by the DC Commission on the Arts and Humanities, an agency supported in part by the National Endowment for the Arts. More information about the actors, dancers, and musicians who make up)musica(aperta is available at www.musicaaperta.org.

CITYDANCE ENSEMBLE

The mission of the professional contemporary repertory company CityDance Ensemble is to advance appreciation for and participation in the art of dance through excellence in performance, education, film, and artistic innovation. CityDance Ensemble has been celebrated by the *Washington Times* as “Washington’s preeminent modern dance company.” The ensemble’s collaborative spirit has earned it the reputation of “a brave and talented troupe willing to take risks” (*Washington Post*). Its work in technology and film has garnered a Washington, D.C., Mayor’s Arts Award for Innovation in the Arts. CityDance Ensemble, Inc. is an umbrella organization that includes City-

Dance Ensemble; CityDance Early Arts, an outreach program providing free dance classes and performances for children in underserved communities; CityDance Center at Strathmore, a dance school for children, youth, and adults and pre-professional program for teens; and CityDance Film-works, an award-winning creator and presenter of original dance-on-camera productions.

William Smith and Kathryn Pilkington appear in this performance courtesy of CityDance Ensemble.

Program Notes

Arrestingly real representations of the Passion of Christ and the Immaculate Conception of Mary are among some twenty Spanish masterpieces of the seventeenth century on view in the landmark exhibition *The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700*. The exhibition showcases major paintings by Diego Velázquez, Francisco de Zurbarán, and Francisco Pacheco, with painted and gilded sculptures carved by Gregorio Fernández, Juan Martínez Montañés, and Pedro de Mena, among others. The exhibition reveals the dynamic and intricate relationship between two-dimensional pictures on canvas and painted sculptures that has long been noted by scholars but little known by the general public. Many of the sculptures have never been exhibited away from the Spanish churches, convents, and monasteries where they continue to be venerated and to inspire the faithful.

Pheasants, the theatrical and musical event created by)musica(aperta in honor of the exhibition, uses Diego Velázquez's painting *Portrait of the Family of Philip IV*, also known as *Las Meninas*, as the starting point for a reflection on the personalities involved in the marriage of Louis XIV and his Spanish bride, Princess María Teresa, on the Isle of Pheasants. The music for *Pheasants* comes from a number of different sources and several centuries. Two of the composers whose music is used were contemporaries of Velázquez, who lived from 1599 to 1660: Joan Bautista Cabanilles (1644–1712) and Jean Baptiste Lully (1632–1687). Cabanilles is considered by many

to have been the greatest Spanish baroque composer, and is sometimes called the Spanish Bach. He studied theology and music in the cathedral school at Valencia. In 1665, at age twenty-one, he was named the assistant organist of the cathedral. A year later, upon the death of his predecessor, he became the principal organist. He kept his position for forty-five years, a remarkable span of time in an era when the average life expectancy was around thirty years. Cabanilles' music conforms to the stylistic norms of the sixteenth-century Spanish and Italian tradition, but many of his compositions are virtuosic and advanced for their time. In addition to passacaglias, *tientos*, and toccatas for organ or harpsichord solo, he wrote works for choirs of up to thirteen parts.

Born in Florence, Italy, Giovanni Battista Lulli made his career in France, where he came to be known as Jean-Baptiste Lully. His mother died when he was still a boy, and his father sent him off to Paris to work as a page to one of the members of the French Royal family, Mlle. de Montpensier, the Duchess of Orléans. His musical talent served him well, and eventually he became Composer of the King's Music and Master of Music to the Royal Family, a position that gave him complete control of all musical performances that involved singing at the court of Louis XIV. He collaborated with the French writers Corneille, Molière, and Quinault to create a specifically French form of opera in which there is an element of dance, reflecting the preoccupation of his royal patron. He was also influential in the choice of music and musicians for the royal chapel. Lully's compositions for the church include a number of motets, masses, and vespers. His instrumental works include various sets of dances from his stage works and eighteen *Trios pour le coucher du Roi* (Trios for the king's bedtime).

Program notes by Stephen Ackert, head of the music department, National Gallery of Art

Next Week at the National Gallery of Art

Moscow String Quartet

Music by Sofia Gubaidulina
and other composers

Presented in honor of
Women's History Month

March 3, 2010
Wednesday, 12:10 pm
West Building Lecture Hall

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

COVER: Diego Velázquez, *Las Meninas* (detail), 1656,
Museo Nacional del Prado, Madrid